**R. Simeon b. Isaac’s *Asher mi ya‘aseh ke-ma‘asekha*:**

**From Origins to Impact**

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**English Abstract**

This article investigateshow poetic choices made within a single genre differ across distinct historical periods and cultural spheres: from the world of early Islam, in which the Midrash *Pirqei de-Rabbi Eli‘ezer* was compiled; to pre-Crusade Christian Europe, in which R. Simeon b. Isaac was active; and finally to Europe of the High Middle Ages, in which the effects of the Crusades were all too keenly felt, as reflected in the oeuvres of R. Joseph Bekhor Shor of Orléans(*Tsarfat*) and R. Ephraim of Regensburg (*Ashkenaz*).

This study demonstrates that R. Simeon’s *piyyut* was a crucial link between *Pirqei de-Rabbi Eli‘ezer*, a work so culturally alien to medieval Franco-Germany, and *payyetanim* in *Tsarfat* and *Ashkenaz* active more than a century after R. Simeon. In other words, this particular *silluq* by R. Simeon served as the literary bridge over which motifs and images could cross cultural barriers unimpeded, travelling from *Pirqei de-Rabbi Eli‘ezer* directly into the poetry composed by disciples of R. Jacob b. Meir, Rabbenu Tam.

In order to obtain a clearer picture of the source material each *payyetan* had to work with and of the creative and thematic license each took for himself, this comparative study focuses on the genre of *piyyutim* concerning the *‘Aqedah*, the Binding of Isaac. This allows for mining the various strata of each rich poem in order to expose its unique poetic formations and thematic veins.

Keywords: *Pirqei de-Rabbi Eli‘ezer*; poetics; *piyyut*; ‘*Aqedah*; *silluq*